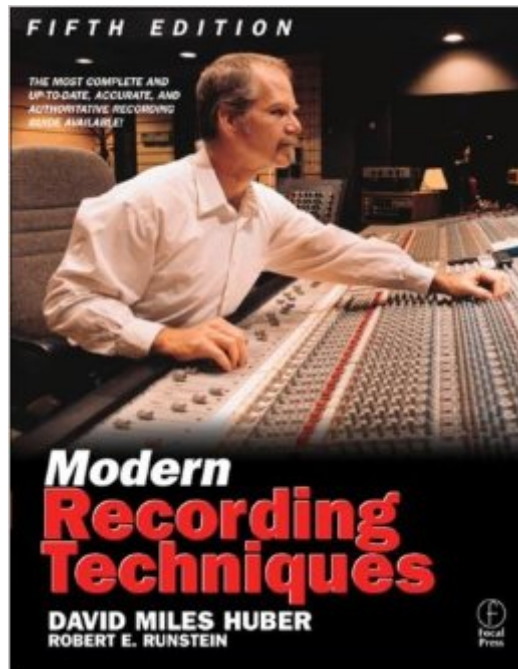


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Modern Recording Techniques (Audio Engineering Society Presents)



Synopsis

As the most up-to-date, authoritative recording guide available, *Modern Recording Techniques* addresses the rapidly growing market of project studio recording, the large base of home music production using multitrack, hard-disk, and MIDI technologies. It provides anyone wishing to learn professional recording with everything they need to fully understand the tools and day-to-day practices of music recording and production. Even more user-friendly than before, the fifth edition of this classic will bring the book fully into the world wide web arena, with new and expanded information on digital audio, streaming, surround sound, and DVD production and manufacturing. The fifth edition is completely updated to include new industry changes and trends, as well as those still on the horizon. Website callouts, general web references and demos, programs and applications have been included throughout. The new website, modrec.com, houses all ancillary material for MRT. This site includes examples, demos, updates, soundfiles/midifiles, manuals, discussions, and more. With *Modern Recording Techniques* you can:

- * Explore the tools, tips, and toys for getting better results in both the professional and project recording studio
- * Master the basics of dynamics, noise reduction, and other forms of signal processing, in both the analog and digital domain
- * Gain in-depth insights into hard disk recording, digital audio technology, electronic music, synchronization, analog and digital console technology, mixing, and console animation
- * Learn practical microphone placement techniques, monitoring fundamentals, CD mastering, and important tips on getting your music to market
- * Check out new developments in new media, desktop audio, and music technologies for the web
- * View over 500 figures, including photos of the latest equipment and emerging technologies

Book Information

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Customer Reviews

Modern? As a reprint this book is getting pretty old now and would really benefit from some new material. I'm also not sure who the audience is meant to be. It's too generalised to appeal to someone who understands the fundamentals of recording and yet would probably scare off someone who is relatively new to the subject. The format is very text bookish and is let down by the lack of solid tips, techniques and examples that would have bought this otherwise ordinary book to life. Unless you have the luxury of already owning all the other recording books advertised on I would shunt this one further down the list.

This is the worst textbook I have ever read. The editing is terrible (typos, spelling mistakes, extremely unprofessional writing, unexplained jargon), the diagrams are hit-and-miss (some are useful and accurate, others are shoddily crafted, most are downright unnecessary), and the whole book has a vibe of amateur, slapdash work. I would estimate that roughly 1/4 of the included figures are pictures of recording equipment taken straight from manufacturers' advertising literature. It's as if Huber did a Google Image search for "preamps" and included the first six results. Also, do I really need to see screenshot of Windows Media Player's visualization options? The book does a good job at covering the basic concepts of recording, but goes too far in trying to encompass every little bit of information about the recording industry ("Tax Tips for Musicians"? A half-page table of Internet connection speeds?). Do yourself a favor and find a better, more professional book. I've returned to this review months later because I finally figured out what was REALLY bothering me about this book. The Windows Media Player screenshots, the tables of useless information, the gee-wiz references to the "Information Superhighway", the useless, gear-lusty sprinklings of product promotion photos, the dumbed-down writing style, all suggest one thing: an underlying immaturity in dealing with the recording industry. Don't get me wrong - there's lots of helpful information here. But reading between the lines, I can't help but get the feeling that if someone wiser and more experienced had written (or at least edited) this book, all of Huber's ephemera would be boiled away and readers would be able to concentrate on the real meat of the recording profession.

This is a good overview if you are new to the industry. Lack of detailed information limits its usability

if you already have some experience. I would recommend Yamaha's Sound Reinforcement Handbook and Bobby Owsinski's Mixing and Mastering Engineer's handbooks over this for more specific tips.

So, after reading numerous semi-negative reviews, I had to write to say that when used as intended (as a textbook for an audio recording class) this book stands head and shoulders above the competition. As someone who has worked in pro audio for 17 years and taught it at the University level for about 12 years, I have examined every available textbook out there and keep coming back to this one. Yes, it's too in-depth for someone trying to learn on their own without the benefit of a teacher. Yes, it may be a little too oversimplified for someone who already knows the ins and outs of microphone theory, wave propagation, studio acoustics, etc. And yes, there are a few sections that don't really belong in this book. But for guided study of the science of audio recording, you will not find a more comprehensive text anywhere.

This is the 4th edition of a book which has been in print for more than 20 years. The 4th edition has been up-dated to include current practices and equipment for sound recording. Although directed to music recording, this book provides an excellent foundation for work in theater, film, television, and multi-media. I have used this book as the principal text for the first quarter of a three course sequence in Sound Design for Theater, Film and Video at UCLA.

Modern Recording Techniques was the first of many books I have read in my study of Sound Design. Where this book does get a little complicated and at times the structure throws me off, this book is the best I have found so far. Similar books, such as the Yamaha Sound Reinforcement Handbook, read like instruction booklets that are so confusing that you are not sure if you are reading about a microphone or trying to put together a bookshelf. This book has stayed on my computer desk and by my side for the past year. Definitely worth the money!

I believe a lot of people are being unreasonably harsh in their reviews about this book. I do not know if this is because they could not understand what was written in it or maybe they thought they knew more than the author, I am not sure what the reason is, but this book contains a very good overview of the principles of audio. It explains somewhat thoroughly certain aspects of the audio production process and is a wonderful tool for audio technology students, such as myself. Giving a low rate because of typos is irrelevant. If you want perfect grammar buy yourself a grammar book. If you

wish the latest information about the latest gadgets do not refer to a book, books cannot update their informations, instead refer to the internet. If you want a good guide that will contain a lot of never changing information (such as frequency bands, basic audio principles and such), then this is your book. A lot of useful information has been compiled here and has been laid out with understanding and even some humor. I like this book a lot and I believe it could be a very powerful tool to serious audio professionals and students. Of course, this is not the ONLY good book in this sphere, it is just a very good one. I hope this review helps you in your search. Arno Hachaduryan[.]

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